

Register Number:

Date:

**ST. JOSEPH’S COLLEGE (AUTONOMOUS), BANGALORE – 27**

**VI SEMESTER BA-JIP**

**END SEMESTER EXAMINATION: JULY-AUGUST 2022**

**JN 6219 - Literary Journalism, Nonfiction and Foreign Affairs/**

**Narrative Journalism**

**Time- 21/2 hrs Max Marks- 70**

**Instructions:**

1. **This paper is for students of III JIP who have chosen the Narrative Journalism elective.**
2. **This paper has THREE SECTIONS and THREE printed pages.**
3. **Please provide word counts following every response that you make.**
4. **You are allowed to use a dictionary.**

# **I. Read the excerpt below and answer any 4 of the questions that follow**

Patrick Ganio had lived to see his country invaded, its defenses smashed, and his comrades fall on the battlefield. But he had lived, and that was no small feat – not after the Allied surrender and the torturous march that followed, 60 miles inland from their defeat on the Bataan peninsula, all the way to the Japanese prisoner-of-war camps. Battered, wounded and starving, the soldiers who stumbled along the way were swiftly dispatched, run through with the blade of a Japanese bayonet. There would be no slowing down. To falter meant certain death.

Still, Ganio had survived. In a war that claimed nearly 57,000 Filipino soldiers and untold numbers of civilians, Ganio lived to see the dawn of the Philippine liberation. He was freed, allowed to go home to his family and rejoin the fight on behalf of the Philippine resistance. By 1945, three years of Japanese occupation were at a close, and the end of World War II was mere months away. All it would take would be one final push to effectively expel the Japanese Army from the Philippine Islands.

That’s how Ganio found himself once again in the battlefield, this time pinched between two mountain ranges on the rugged slopes of Balete Pass. Sniper fire whistled down from the peaks, where enemy fighters had barricaded themselves inside caves and pillbox bunkers. Control over Luzon, the Philippines’ main island, was at stake.

Patriotism had first motivated Ganio to enlist back in 1941, fresh out of school at age 20. At the time, the Philippines were a United States territory — spoils from its victory in the Spanish-American War — and Ganio took to serving the United States military with zeal.

His father, a poor farmer, supported his decision to fight. He had always harbored high hopes for his bright young son. Ganio distinguished himself at an early age by learning to read using papers from the local Catholic church, and when it finally came time for Ganio to start school, his father cheered him on, carrying him to class atop his shoulders. He dreamt Ganio would escape the poverty that plagued the family. Ganio would have an education, a career, a future.

But the Japanese attack on Pearl Harbor in December 1941, hit the Philippines like the opening blow in a one-two punch. Barely 10 hours later, as the U.S. scrambled to muster its defenses, the Japanese arrived on Philippine shores, ready to invade.

None of that shook Ganio’s resolve. He was convinced the Allies would win, never wavering, not even after their defeat at Bataan and his imprisonment and torture.

**I.A. Answer any four of the following questions in about a paragraph (4x5=20)**

1. What do you think is the main thrust of this story, based on the excerpt here? Are there clues in the text to support your claim?

2. What makes this an example of narrative journalism, and how do you think it compares to other texts you may have read this semester?

3. In his talk about the craft of journalism as part of the *Blue Pencil fest*, Samanth Subramaniam spoke about layering information — from the individual, to the local, to the national or global levels — and said he makes sure each passage in his story has a bit of all three. Do you think this excerpt meets that criteria?

4. Imagine this excerpt is all that you have of this story, and an editor commissions you to finish the piece. How would you go about it?

5. Comment on the way the story begins in this excerpt. Does it hold your attention? Would you do it differently?

# **I. B: Answer the following questions in about 100-150 words each (2x10=20)**

6. Is there a topic or theme you think should be discussed in detail and could be a subject for a narrative journalism essay or book? Explain why, and try and set out some of the arguments perhaps you might cover if commissioned to do so.

7. Are there readings from this semester - either on Palestine, Afghanistan, Japan, or Iraq, that really appealed to you? Write a note about why we should look closer at it.

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# **II. Answer any two of the following questions in about 200 words (2x15=30)**

8.. “Thinking that journalism does not allow for the exploration of human emotions that she is searching for, Alexievich wants to capture the conversational side that is rarely represented on its own in any other literary form” – examine this quote as a student of narrative journalism. What would you say to someone sceptical about its value and impact in India?

9.. Shahnaz Habib’s essays take something personal and allow the reader to invest something of themselves in her story. At the heart of her writing seems to be an invitation to the reader to take the things occurring around them more seriously, closely and patiently. It’s what good journalism does. Comment

10.. Write a note on the author’s voice and the story telling format in *Footnotes from Gaza*. In terms of the nature of the story being told, would the book have been better written and presented as a series of essays or as it is now, a graphic novel?